

HYMN ARRANGEMENTS FOR THE LDS CHOIR VOLUME 4

Full Score

*Arranged by Linda Chapman
and Bonnie Heidenreich*

CONTENTS

Firm As the Mountains Around Us (SSA)

I'll Stand for Truth (Solo with Congregation)

Improve the Shining Moments (SATB)

Lead Me Into Life Eternal (SATB)

Praise to the Man (SATB)

We Are Sowing (SATB)

Who's on the Lord's Side, Who? (SATB)

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Firm As the Mountains Around Us

SSA with Piano and Organ

Ruth May Fox

Alfred M. Durham
arr. by Linda Chapman and
Bonnie Heidenreich

The musical score is arranged for Soprano I & II, Alto, and Piano. It begins with a piano introduction marked *mf*. The vocal parts enter with a *f* dynamic at measure 6. The lyrics are: "Firm as the mountains around us, stalwart and brave we stand on the rock our fathers planted for us in this goodly land; the rock of honor and virtue, of faith in the living". The piano accompaniment features a steady bass line and harmonic support for the vocal lines.

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f God. They raised his ban - ner tri - um - phant; *mf* O - ver the des - ert sod. Sop I

f *mf* Sop II, Alto

mp And we

mp

22 *mf* Aah, Aah,

hear the des - ert sing - ing: *mf* Car - ry on, car - ry on, car - ry on! Hills and vales and moun - tains

22 *mf*

Aah, Aah, *f*

ring - ing: Car - ry on, car - ry on, car - ry on! *f* Hold - ing a - loft our

f

rit.

Aah,

col-ors, We march in the glo-rious dawn. O youth of the no-ble birth-right, Car-ry

rit.

rit.

Aah,

on, car-ry on, car-ry on!

Congregation *f*

We'll *f*

mf *a tempo* (for rehearsal only)

Organ *a tempo* *mf*

42

build on the rock they — plant - ed A pal - ace — to the King. In - to its - shin - ing cor - ri - dors, Our

The first system of the musical score consists of four staves. The top two staves are vocal parts, with the lyrics 'build on the rock they — plant - ed A pal - ace — to the King. In - to its - shin - ing cor - ri - dors, Our' written below them. The bottom two staves are piano accompaniment, with a treble clef on the upper staff and a bass clef on the lower staff. A box containing the number '42' is placed above the first measure of the vocal staves. The key signature has one sharp (F#) and the time signature is 4/4.

songs of — praise we'll bring, For the her - i — tage they — left us, Not of gold or of world - ly

The second system of the musical score consists of four staves. The top two staves are vocal parts, with the lyrics 'songs of — praise we'll bring, For the her - i — tage they — left us, Not of gold or of world - ly' written below them. The bottom two staves are piano accompaniment, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 4/4.

Congregation *f* 58

And we hear the des - ert

Sop I
 wealth, But a bless - ing ev - er — last - ing Of love and joy and health. *f* And we hear it

Sop II, Alto

(add piano) 58 *f*

sing - ing: Car - ry on, car - ry on, car - ry on! Hills and vales and moun - tains ring - ing: Car - ry

sing, Aah, — Car - ry on, car - ry on. We hear them ring - ing.

66

on, car-ry on, car-ry on! Hold - ing a - loft our — col - ors, We march in the glo-rious

On! Car - ry on! — Hold — our col - ors, — We march in the

66

66

rit. dawn. O youth of the no - ble birth-right, *molto rit.* Car - ry on, car - ry on, car - ry on! *ff*

dawn. — *rit.* Oh, a no - ble birth - right. *molto rit.* On! Car - ry on, car - ry on! *ff*


rit. *molto rit.* *ff*

rit. *molto rit.* *ff*

I'll Stand for Truth

Sung with "As Zion's Youth in Latter Days"

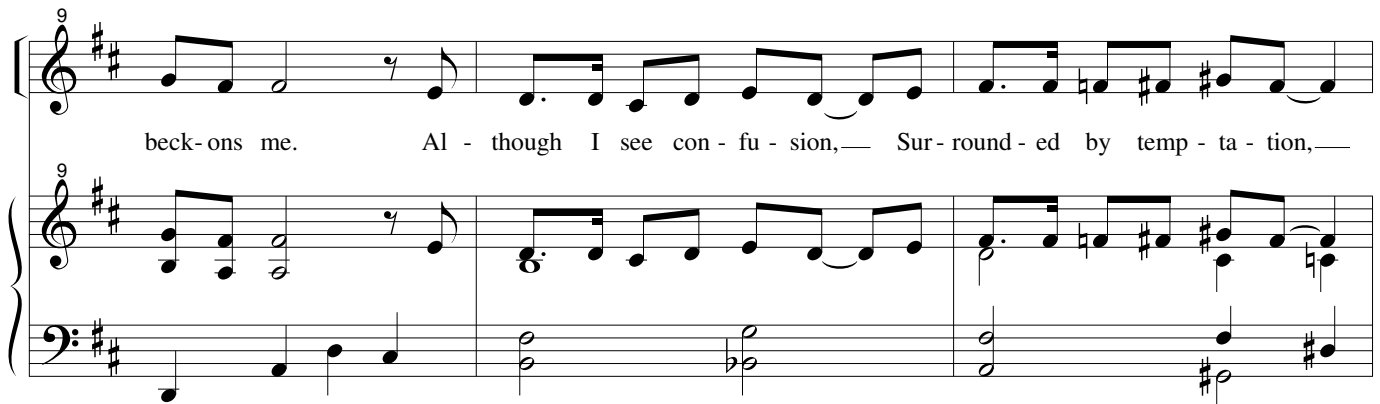
Linda Chapman
and Bonnie Heidenreich



The first system of the sheet music shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a single eighth note in the treble staff, followed by a series of eighth and quarter notes in both staves, creating a steady accompaniment.



The second system of the sheet music includes the vocal line and piano accompaniment. The vocal line is on a single treble clef staff, starting at measure 5. The piano accompaniment is on two staves (treble and bass clef). The lyrics for this system are: "I stand up-on the thresh-hold of my life. The prom-ise of a fu - ture".



The third system of the sheet music includes the vocal line and piano accompaniment. The vocal line is on a single treble clef staff, starting at measure 9. The piano accompaniment is on two staves (treble and bass clef). The lyrics for this system are: "beck-ons me. Al - though I see con - fu - sion, — Sur - round - ed by temp - ta - tion, —".



The fourth system of the sheet music includes the vocal line and piano accompaniment. The vocal line is on a single treble clef staff, starting at measure 12. The piano accompaniment is on two staves (treble and bass clef). The lyrics for this system are: "I hold the pow'r to choose my des - ti - ny. I'm not a-lone for there are those a -".

Also available as a "Vocal Score"

15

round me Who know the joy of liv - ing right-eous - ly. We'll

18

walk the path to - geth - er. U - nite in truth for - ev - er.

20

We'll fol - low God e - ter - nal - ly. I'll stand for truth and

23

right - eous-ness. I'll grasp the i - ron rod. With cour - age I will

27

find the way And walk the path to God. The time to stand is

31

here and now. I'll try to do my part. With faith and hope I'll

35

choose the right and serve with all my heart.

39

I'll serve with all my heart.

* Performance suggestion: Have a small group sing the verse and chorus. During the repeat of the chorus, all the youth in the audience stand and join in. Then sing the chorus a third time, inviting the congregation to sing in unison, "As Zion's Youth in Latter Days", an Irish Melody. words by Susan Evans McCloud, LDS Hymnbook, p. 256. A second piano or organ plays the hymnbook accompaniment.

Improve the Shining Moments

SATB/Piano

Robert B. Baird

Arr. by Linda Chapman
and Bonnie Heidenreich

SA

mf Im - prove the shin - ing

TB

mp Ooh, _____

Piano

p

mp

mf

simile

mo - ments; Don't let them pass you by. Work while the sun is ra - diant; Work, for the night draws

Aah, _____

15

nigh, We can - not bid the sun - beams To length - en out their stay, Nor can we ask the

Aah, _____ Ooh, _____

15

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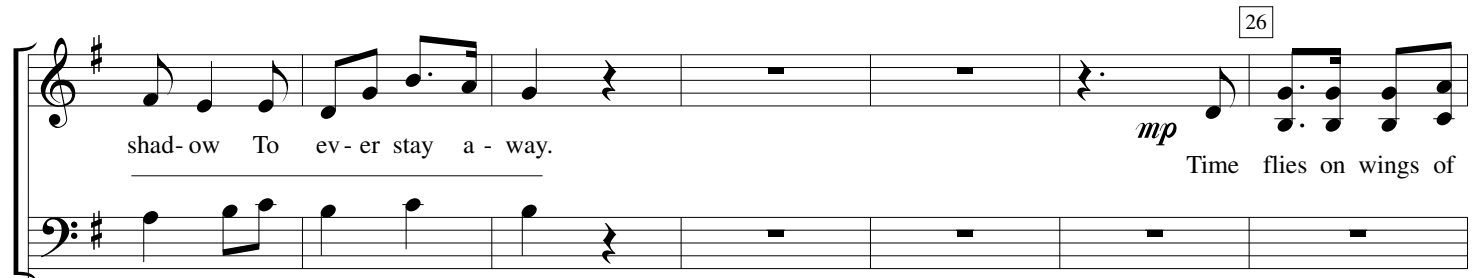
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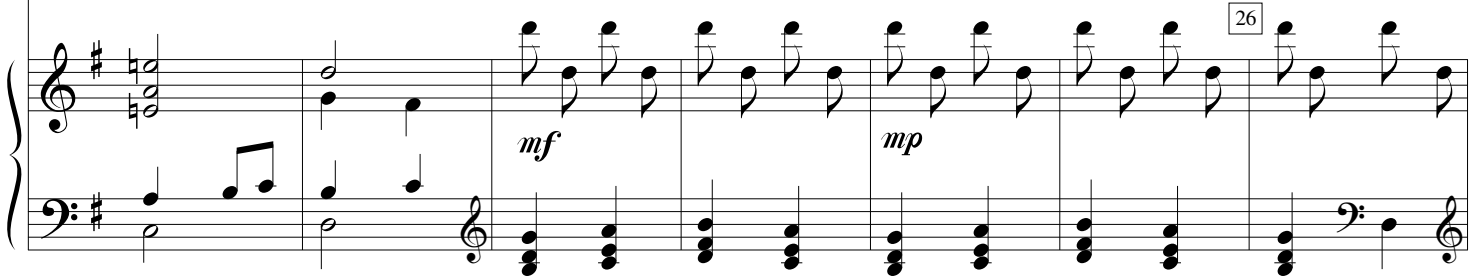
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shad-ow To ev-er stay a-way. 26
mp Time flies on wings of



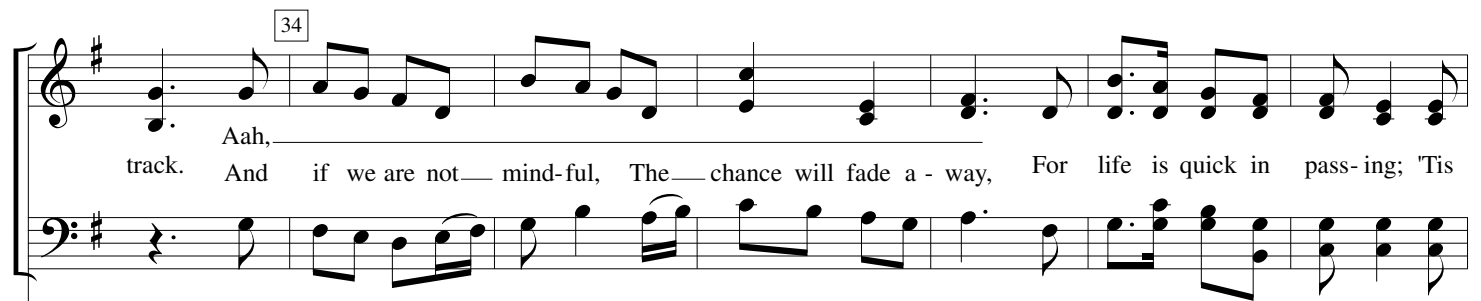
mf *mp* 26



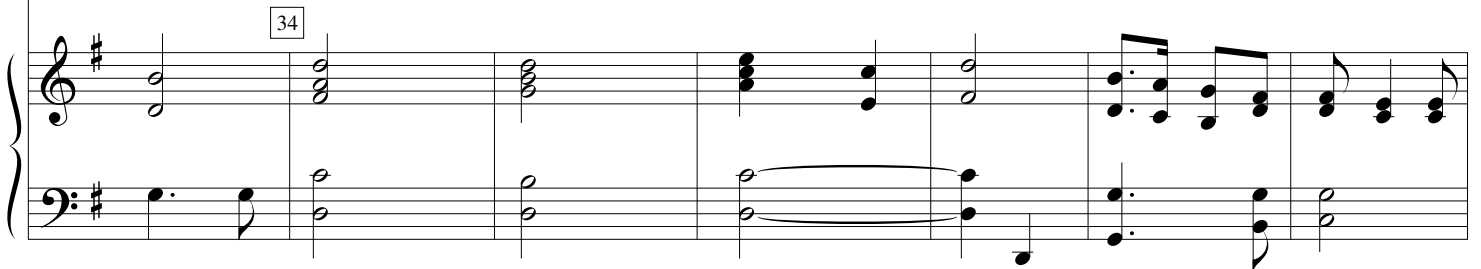
for-ward
light-ning; We can-not call it back. It comes, then pass-es for-ward A-long its on-ward



34
Aah, track. And if we are not mind-ful, The chance will fade a-way, For life is quick in pass-ing; 'Tis



34



43

as a sin - gle day. As win - ter - time doth fol - low The pleas - ant sum - mer days, So may our joys all

43

rit.

51 *poco a poco accel.*

van - ish And pass far from our gaze. Then should we not en - deav - or Each day some point to gain, — That

poco a poco accel.

51

poco a poco accel.

we may here be use - ful And ev - 'ry wrong dis - dain? Im -

f

f rit.

62

Allargando

prove each shin-ing mo-ment. In this you are se - cure, For prompt-ness bring-eth safe-ty And

62

Allargando

f

70

bles-sings rich and pure. Let pru-dence guide your ac-tions, Be hon-est in your heart; And

70

God will love and bless— you And help to you— im - part.

mf

Lead Me Into Life Eternal

SATB/Piano

(Optional flute/violin obbligato available)

John A. Widstoe

Alexander Schreiner
arr. by Linda Chapman and
Bonnie Heidenreich

The musical score is presented in three systems. The first system shows the piano introduction in G major, common time, with a tempo marking of *mp dolce*. The second system continues the piano accompaniment, featuring a change in the right-hand part to a 2/4 time signature. The third system includes the vocal line, starting at measure 9 with a *mf* dynamic. The lyrics are: "Lead me in - to life e - ter - nal By the gos - pel's ho - ly — call." The piano accompaniment continues below the vocal line.

Also available as a "Vocal Score,"
a "Violin Score" and a "Flute Score"

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17

Let thy prom - ise rest up - on me; Grant me read - y strength for all.

21

mp
Fath - er, lead me

21

rit. *mp a tempo*

out of dark - ness As I cry for high - er aid. Great - er light I seek, oh, Fath - er.

29

In thy hand my life is laid.

29

mf

33

mp Hear me as I pray in meek - ness;

33

f *mp*

cresc.

mf

Let my strength be as thy—day. Guide me as I search in weak - ness;

cresc.

mf

cresc. *mf*

Sop & Obligato *dim.* *rit.* **41** *f* *Broader* heart,

Fa - ther, bless me as I pray. *f* Fa - ther, all my heart I give thee;

Alto *dim.* *rit.* Fa - ther, bless me as I pray. Fa - ther, my

Tenor *dim.* *rit.* Fa - ther, bless me as I pray. Fa - ther, all my

Bass *dim.* *rit.* Fa - ther, bless me as I pray. Fa - ther, all my

Fa - ther, bless me as I pray. Fa - ther, all my heart I give thee;

dim. *rit.* *Broader*

All my heart shall be thine. Give faith the great knowl - edge.

All my ser - vice shall be thine. Give me faith, the great - er knowl - edge;

heart and ser - vice shall be thine. Give me faith, the great - er knowl - edge;

heart and ser - vice shall be thine. Give me faith, the great - er knowl - edge;

All my ser - vice shall be thine. Give me faith, the great - er know - ledge;

47 *mf* *rit.* *mp*
 Let thy light be mine.
 Let thy lov - ing light be mine.

47 *mf* *rit.* *mp a tempo*

51 *rit.* *p*
 Let thy lov - ing light be mine.

51 *rit.* *p*

Lead Me Into Life Eternal

Flute and Violin Score

John A. Widstoe

Alexander Schreiner
arr. by Linda Chapman and
Bonnie Heidenreich

The score is written for Flute and Violin. The Flute part begins with a *mp* dynamic. The Violin part follows with a similar *mp* dynamic. The piano accompaniment is shown in two systems. The first system includes measures 17 and 29. The second system includes measures 33, 41, and 47. The piano part features various dynamics: *f*, *mp*, *cresc.*, *dim.*, *rit.*, and *mf*. The score includes time signature changes from 4/4 to 3/4 and back to 4/4. Measure numbers 17, 29, 33, 41, 47, and 51 are indicated in boxes. The piece concludes with a final measure marked with a double bar line.

Lead Me Into Life Eternal

(Flute/Violin Duet Obligato)

John A. Widstoe

Flute

Alexander Schreiner
arr. by Linda Chapman and
Bonnie Heidenreich

The musical score is written for a flute in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of eight staves of music. The first staff begins with a dynamic marking of *mp*. The second staff ends with a time signature change to 2/4. The third staff starts with a measure rest of 6, followed by a 2/4 time signature, and then returns to common time at measure 17. The fourth staff begins with a *rit.* marking, followed by a measure rest of 7, a 2/4 time signature, and then returns to common time at measure 29, where the dynamic is *mf*. The fifth staff starts at measure 33 with a dynamic of *mp* and includes a *cresc.* marking. The sixth staff features a *dim.* marking and ends at measure 41 with a *rit.* marking. The seventh staff begins at measure 47 with a dynamic of *mf* and a *rit.* marking, ending with an accent. The eighth staff starts with a dynamic of *mp* and a tempo marking of *a tempo*, ending with an accent.

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Lead Me Into Life Eternal

(Violin/Flute Duet Obligato)

Violin

John A. Widstoe

Alexander Schreiner
arr. by Linda Chapman and
Bonnie Heidenreich

The musical score is written for a violin in treble clef with a key signature of one sharp (F#). It consists of eight staves of music. The first staff begins with a dynamic marking of *mp*. The second staff continues the melody. The third staff includes a measure rest of 6 measures, a time signature change to 2/4, and a measure rest of 7 measures, with a box containing the number 17. The fourth staff starts with a *rit.* marking, followed by a 7-measure rest, a time signature change to 2/4, and a *mf* marking, with a box containing the number 29. The fifth staff features a *f* marking, followed by a *mp* marking and a *cresc.* marking, with a box containing the number 33. The sixth staff includes a *dim.* marking, a *rit.* marking, and a box containing the number 41. The seventh staff has a *mf* marking, a *rit.* marking, and a box containing the number 47. The eighth staff begins with a *mp* marking and an *a tempo* marking, followed by a *rit.* marking and a box containing the number 51. The score concludes with a double bar line.

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Praise to the Man

SATB Full Score

William W. Phelps

Scottish Folk Song
arr. by Linda Chapman and
Bonnie Heidenreich

With Conviction

mp

9 *mf*

Praise to the man— who com - muned with Je - ho - vah! Je - sus a - noint - ed that Proph— et and

9

mf

Seer. Bless - ed to o— pen the last dis - pen - sa - tion, Kings shall ex - tol him, and na— tions re—
mp Ooh—

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24 *f*

vere. *f* Hail— to the Proph— et, as - cend— ed to heav— en!— Trai - tors and ty— rants now

mf

fight— him in vain. Min - gling with Gods, he can plan for his breth - ren;

mf

slowing 42 Freely and expressively

Death can - not con - quer the he— ro a - gain. *Solo:* Praise to his mem— 'ry, he died as a

p

42 *slowing* *p*

mar - tyr; Hon - ored and blest be his ev - er great name! Long shall his blood,— which was

cresc.

cresc.

shed by as - sas - sins, Plead un - to heav'n while the earth— lauds his fame.

dimin.

a tempo

dimin.

p

a tempo

mp

mf

71 *f*

Great is his glo—ry and end-less his
Great is his glo—ry. Great is his

71 *f*

priest - hood. Ev - er and ev - er the keys— he will hold. Faith - ful and
glo—ry and end - less his priest-hood. Ev - er and ev - er the keys— he will

true,— he will en - ter his king - dom, Crowned in the midst of the proph—ets of
hold. Faith - ful and true,— he will en - ter his king - dom with proph - ets of

mf 87 *f*

old.
old.

f Hail — to the Proph — et, as - cend — ed to heav — en! — Trai - tors and

mf *f*

mf *f*

ty — rants now fight — him in vain. — Min - gling with Gods, — he can plan for his

103 *mf* *cresc. poco a poco*

breth-ren; Death can - not con - quer the he — ro a - gain. Sac - ri - fice brings — forth the

mf *cresc. poco a poco*

103 *mf* *cresc. poco a poco*

bless-ings of heav - en; Earth must a - tone for the blood— of that man. Wake up the

This system contains the first two systems of music. The top system features vocal lines in treble and bass clefs with lyrics: "bless-ings of heav - en; Earth must a - tone for the blood— of that man. Wake up the". The piano accompaniment is in the bottom system, with treble and bass clefs. Dynamics include *f* (forte) and *mf* (mezzo-forte).

world— for the con - flict of jus - tice. Mil - lions shall know "Broth - er

This system contains the third and fourth systems of music. The top system features vocal lines with lyrics: "world— for the con - flict of jus - tice. Mil - lions shall know 'Broth - er". The piano accompaniment is in the bottom system. Dynamics include *mf* (mezzo-forte).

Jo - seph" a - gain. Hail— to the Proph— et, as - cend— ed to heav— en!—

This system contains the fifth and sixth systems of music. The top system features vocal lines with lyrics: "Jo - seph" a - gain. Hail— to the Proph— et, as - cend— ed to heav— en!—". The piano accompaniment is in the bottom system. Dynamics include *f* (forte). Measure numbers 123 are indicated in boxes above the vocal lines.

Trai - tors and ty - rants now fight him in vain. Min - gling with Gods, — he can plan for his

breth - ren; Death can - not con - quer the he - ro a - gain. *Solo:* Mil - lions shall

mf *mp*

139

know "Bro - ther Jo - seph" a - gain.

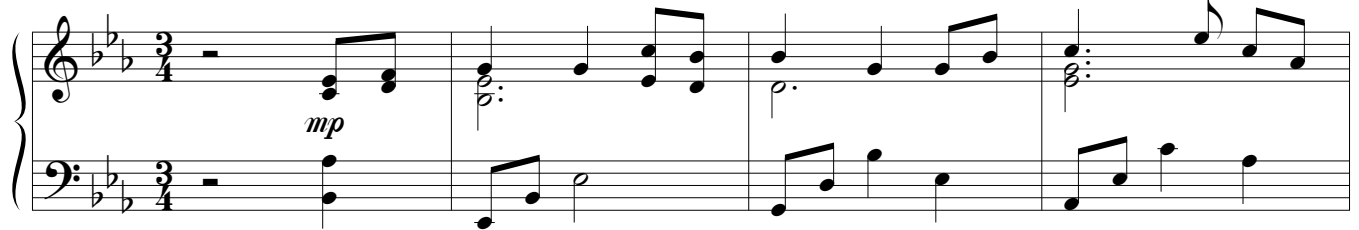
p

We Are Sowing

SATB Full Score

Anon., *Pure Diamonds*, Cleveland, 1872

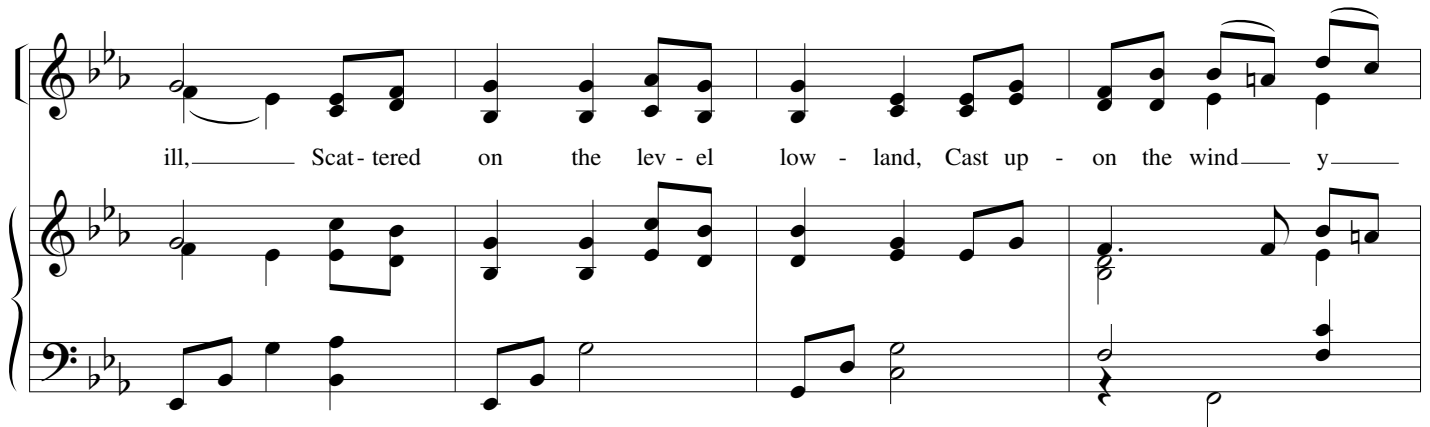
Henry A. Tuckett
arr. by Linda Chapman and
Bonnie Heidenreich



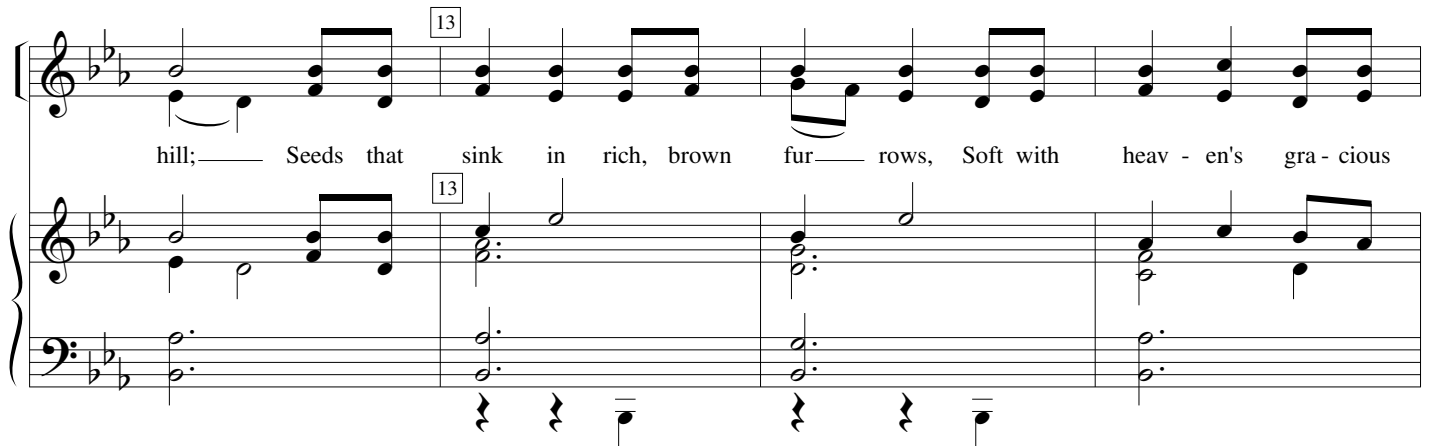
Piano introduction in 3/4 time, key of B-flat major. The music begins with a piano (*mp*) dynamic. The right hand plays a melody of eighth notes, while the left hand provides a simple accompaniment of quarter notes.



Vocal entry for Soprano (SA) and piano accompaniment. The vocal line begins with a piano (*mp*) dynamic. The lyrics are: "We are sow - ing, dai - ly sow - ing Count - less seeds of good and". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A rehearsal mark '6' is placed above the first measure of the vocal line.



Vocal line and piano accompaniment. The lyrics are: "ill, Scat - tered on the lev - el low - land, Cast up - on the wind y". The piano accompaniment continues with the same eighth-note accompaniment in the right hand and a bass line in the left hand.



Vocal line and piano accompaniment. The lyrics are: "hill; Seeds that sink in rich, brown fur - rows, Soft with heav - en's gra - cious". The piano accompaniment continues with the same eighth-note accompaniment in the right hand and a bass line in the left hand. Rehearsal marks '13' are placed above the first measure of the vocal line and the first measure of the piano accompaniment.

rain; — Seeds that rest up - on the sur - face Of the dry, un - yield - ing plain;

TB 25

Seeds that fall a - mid the still - ness Of the

25

lone - ly moun - tain glen; Seeds cast out in crowd - ed plac - es, Trod - den

SA 33

un - der foot — of — men; Seeds by i - dle hearts for - got — ten, Flung at ran - dom on the

TB 33

air; — Seeds by faith - ful souls re - mem - bered, Sown in tears and love and prayer;

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "air; — Seeds by faith - ful souls re - mem - bered, Sown in tears and love and prayer;". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and sixteenth notes in the vocal line and chords and moving lines in the piano accompaniment.

mf 45

accel. Per - haps to - day there are

mf

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a measure of rest, followed by the lyrics: "Per - haps to - day there are". The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the treble line. Dynamic markings include *mf* (mezzo-forte) and *accel.* (accelerando). A measure number box containing "45" is placed above the vocal line.

lov - ing words Which Je - sus would have me speak; — There

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics: "lov - ing words Which Je - sus would have me speak; — There". The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment. A fermata is placed over the final note of the vocal line. The system concludes with a final chord in the piano accompaniment.

may be now in the paths of sin Some wan - d'rer whom I should

mp 61
a tempo
 seek. By a whis - per sow we bless - ings; By a breath we scat - ter
mp

61
a tempo mp

strife. In our words and thoughts and ac - tions Lie the seeds of death and life.

mf Allargando 72

Thou who know - est all our weak - ness, Leave us

mf

Allargando 72

mf

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a rest followed by the lyrics 'Thou who know - est all our weak - ness, Leave us'. The bottom staff is the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'Allargando' and the dynamic is 'mf'. A box with the number '72' is placed above the piano staff.

not to sow a - lone! — Bid thine an - gels guard the fur - rows Where the pre - cious grain — is —

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'not to sow a - lone! — Bid thine an - gels guard the fur - rows Where the pre - cious grain — is —'. The piano accompaniment continues with the same melodic and bass lines. The dynamic remains 'mf'.

sown, — Till the fields are crown'd with glo - ry, Filled with mel - low, rip - ened

f 80

f

f 80

Detailed description: This system contains the final two staves of music. The vocal line concludes with the lyrics 'sown, — Till the fields are crown'd with glo - ry, Filled with mel - low, rip - ened'. The piano accompaniment features a crescendo leading to a forte ('f') dynamic. A box with the number '80' is placed above the piano staff in two locations.

ears, _____

Filled with fruit of life e - ter - nal From the seed we sowed in

mf 85 *mp*

mf *mp*

rit. *mf* *mp*

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a fermata over the word 'ears,' followed by the lyrics 'Filled with fruit of life eternal From the seed we sowed in'. The piano accompaniment (bottom staff) features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *mf* and *mp*. A rehearsal mark '85' is placed above the vocal staff. A *rit.* marking is present in the piano accompaniment.

tears. _____

We are sow - ing, dail - y sow - ing, with love. _____

p 90 *dim.*

p *dim.*

p *pp*

Detailed description: This system contains the next two staves of music. The vocal line (top staff) starts with a fermata over the word 'tears.' followed by the lyrics 'We are sowing, daily sowing, with love.'. The piano accompaniment (bottom staff) continues with the melodic and bass lines. Dynamic markings include *p* and *dim.*. A rehearsal mark '90' is placed above the vocal staff. The system concludes with a *pp* marking and a fermata in the piano accompaniment.

Who's on the Lord's Side?

SATB Full Score

Hannah Last Cornaby

Henry H. Russell
arr. by Linda Chapman
and Bonnie Heidenreich

Solo 1
♩ = 84
p Who's on the Lord's side? Who? _____

Add Solo 2 **All Sopranos**
mp Now is the time to show. _____ *mf* We ask it fear-less - ly. _____

SA *f* _____ Who's on the Lord's side? Who? _____ **TB** *f* _____ *mf* We wage no com-mon war. We _____

19

19

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fight no com-mon foe. The en - e - my's a - wake. Who's on the Lord's side? Who?

Who's on the Lord's side? Who? Now is the time to show. We ask it fear-less -

ly. Who's on the Lord's side? Who? We serve the liv-ing

mp

mp

God— And want our foes to know— That if but few we're great.— Who's on the Lord's— side?

mf

mf

47 Who?— We're— go- ing on to win.— We— fight with faith and pow'r.— The Lord of Hosts is

cresc. *f* \lceil 2 \rceil \lceil 2 \rceil

cresc. *f* \lceil 2 \rceil \lceil 2 \rceil

47 *cresc.* *f*

ours;— Who's on the Lord's side? Who?— Who's on the Lord's side?

mf 56 *a tempo*

mf

56 *a tempo*

mf

Who? Now is the time to show.— We ask it fear- less - ly;— Who's on the Lord's— side?

Who? — To fill the earth must grow.— Who'll help to roll it

Who? — The stone cut with- out hands — To fill the earth must grow.— Who'll help to roll it

Who? — To fill the earth must grow.—

Who? — The stone cut now is fill- ing the earth to grow.— Who'll

f *mf*

*A few soprano voices

Ooh. *f* 72 *mf*

on? — Who's on the Lord's side? Who? — Ooh. —

f *mf* *mf*

on? — Who's on the Lord's side? Who? — Our en - sign to the world — Is —

f *mf*

Who's on the Lord's side? Who? — Our en - sign to the world — Is —

f *mf*

help it roll? Who's on the Lord's side? Who? — Ooh. —

72

(Ooh) — No cow - ard bears our flag. — Who's on the Lord's side?

float - ing proud - ly now. — No cow - ard bears our flag. — Who's on the Lord's side?

float - ing proud - ly now. — No cow - ard bears our flag. — Who's on the Lord's side?

(Ooh) — No cow - ard bears our flag. — Who's on the Lord's side?

SA *f* 80 *marcato*

Who?— The pow'rs of earth and hell— Com - bine to strike the blow— That's aimed to crush the

TB *f*

80 *f* *marcato*

work.— Who's on the Lord's side? Who?—

92 $\text{♩} = 88$ *mf* lib - er - ty

Truth, life and lib - er - ty, — Free - dom from death and woe — Are the stakes we're

mf 92 Are the

poco accel. *f* *rit.*

fight - ing for. Who's on the Lord's side? ——— We're on the Lord's side! ——— Yes! *rit.*

poco accel. *f* *rit.*

102 With energy

True to the faith that our par-ents have cher—ished, True to the truth— for which mar-tyrs have per—ished,

102 With energy

108

To God's com- mand, ——— Soul, heart, and hand, ——— Faith— ful and true we will ev— er ———

108

Solo 1 *mp* Tempo I

Who's on the Lord's side? Who? Now is the time to show. — *mf*

SA *rit.* stand. Ooh. — We ask it fear-less - ly. — Who's

TB *rit.* *mp* *mf*

Tempo I

f *a tempo* *ff*

on the Lord's side? Who? —

f *ff*

f *a tempo* *ff*

8vb.